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EFFICIENCY in
Clothing



EFFICIENCY IN CLOTHING

BY

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BETTER DRESSING ON SMALLER EXPENDITURES
A HEALTHIER BODY TO CLOTHE
HEALTH — EFFICIENCY

BETTER DRESSING: Line, Color, Individuality
SMALLER EXPENDITURES: Time, Energy, Material, Money

REASON FOR COURSE

The Clothing Efficiency Course was outlined to solve a few of the most serious problems confronting the average homemaker who attempts to do simple clothing work in the home.

These problems were selected from the results of surveys made by the author during a period of fifteen years.

It was her desire to ascertain what were the outstanding problems that prevented efficient results. Many surveys taken with different groups of women showed:

Great expenditure of time.

Needless loss of nervous energy.

Enormous waste of material.

Results were rarely commensurated with effort and means expended. A majority of the women stood without regard to health or appearance.

A study was then made to decide upon a few definite points that were common difficulties among average homemakers.

PLAN OF COURSE

A healthier body to clothe, underwear for protection, dignity, refinement.

Simple outside wear so divided into groups that each may be studied as a basic type.

Developments of these types that will cover the needs of any conservative woman.

The work to be given as a Preliminary Course and a Development Course for each type.

Stress is laid upon three phases conducive to health and closely allied to clothing.

Flat heels, full diaphragm, high chest.

The owner of a wooden building would not consider a coat of paint or new awnings when underpinning was wobbly, the framework out of plumb, and the ridge-pole decidedly sagging.

Much more necessary is it that our human dwelling be on a sane footing — proper footwear — with carriage such that our organs are correctly poised, that each organ may function as it was created to do; and chest line normal instead of the criminal slouch so commonly adapted by our younger women because it is fashionable, and by more mature women because they have so carelessly neglected posture, while time has been given to dress or accessories.

Only a small percentage have taken into account this fundamental necessity. The idea is advanced that not until the body posture and undergarments are properly cared for should dress be considered.

Then discuss line, color, and individual need, keeping in mind always that "Our type of clothing is indicative of our attitude toward many phases of life." Are we simply tolerating present modes of dress or are we actively engaged in raising the standard?

- 1 Improved health through correct posture.

- 2 Increased efficiency not only in clothing work, but in everything undertaken by the women who have thoroughly interpreted the course.

- 3 A saving of 30% to 75% in time, energy, material and money.

- 4 A new appreciation of the beauty of simple lines, and resulting from this, more independence and individuality in dress, and better style with less care for prevailing fashion.

5 A new realization of the dignity and worth of all home-making tasks.

HIGHER STANDARDS OF CLOTHING WITH EFFICIENT EXECUTION

Women have steadily awakened to the advantages gained by motion study and apply the few lessons outlined in this series to almost all the phases of their work in the home.

Only an entering wedge has been put into the efficiency phase which will be stressed until women begin to realize its possibilities and make it a working part of the business of homemaking.

THE AUTHOR.

SUGGESTIVE OUTLINE FOR GROUPS

Taught by Local Leaders

LESSON I

Emphasize correct standards based on healthful, natural and therefore artistic proportions.

Test for way belt was adjusted when wearer dressed.

Give thirty minutes drill on measuring.

Measure pupils very carefully.

Start top of five gore draft.

Drill on efficiency in movements. Ninety-eight per cent. should have this.

HOME LESSON

Practice until the top of skirt draft can be completed in three minutes without lifting square from paper.

LESSON II

Teach darting, laying stress on cultivating healthful lines in order that there may be little need of darts in the average garment in the near future.

Make five gore draft to floor length and turn into a three or four gore pattern labelling before cutting apart.

HOME LESSON

Make dust ruffle petticoat draft, and combination skirt draft. Label on both sides the draft made in class. Prepare four envelopes according to directions.

LESSON III

Verify the drafts made at home and cut apart. Label on both sides and put in envelopes.

Review measuring and teach changing of original 36 waist pattern to individual measures. Cut out in cambric after it is adjusted. Explain making of belt.

HOME LESSON

Baste cambric pattern with $\frac{3}{8}$ inch seam and make belt.

LESSON IV

Teach "line-up."

Prepare cambric line-up for future work.

HOME LESSON

Measure a larger and a smaller woman and experiment in changing the 36 pattern to her measure.

LESSON V

Cut and label on both sides French corset cover pattern and forward shoulder waist pattern.

Teach lap placket.

Pin the combination patterns on cloth emphasizing accuracy and economy in placing patterns.

HOME LESSONS

Cut and make top and bottom of combination according to typed notes, but do not put together until after belt lesson is taught.

LESSON VI

Teach belt lesson using a make shift belt for the drill.

Teach "crease placket" and "tuck ruffle finish" using first paper and then cloth for models.

Teach placing "dust ruffle" pattern on cloth economically.

Teach details of finish for petticoat and the quick and accurate making of bias binding for top.

HOME LESSON

Complete combination.

Cut and make petticoat.

LESSON VII

Teach sleeve draft; — lingerie, tailor, bishop.

Give motion drill for sleeve draft.

HOME LESSON

Practice until a sleeve draft can be made in three minutes.

LESSON VIII

Start lesson on Study Dress. First emphasize emphatically that it is a lesson in eliminating false motions and each step is to be studied for the *reason why*.

Cut and baste skirt.

Not how far you go on this lesson, but how thoroughly you teach the elimination of waste motions is what you should consider.

HOME LESSON

Efficiency in motions can best be taught in class, therefore, the waist cannot be worked upon at home at this time.

LESSON IX

Cut and baste waist.

Review belt lesson and teach the putting of waist and skirt together without trying on.

If time permits, put dresses on — one at a time and have class discussion on line and proportion.

HOME LESSON

Make sleeves, and practice on previous motion drills.

LESSON X

Complete study of individual dress as each one is put on separately.

Teach simple dress finishes.

HOME LESSON

Complete dress.

LESSON XI

General review emphasizing places where unnecessary motions may be eliminated.

LESSON XII

Study and discuss possibilities and modifications of Study Dress.

SUGGESTIONS FOR MEASURING

Measure as nearly as you can to what the woman ought to be, not necessarily what she is.

Her measurements ought to spell health, and in as far as they fall short, she has not the most important foundation for being a well dressed woman. No expensive clothing will hide this deficiency.

Arrange around the waist a narrow belt, or tape measure, if a belt is not at hand. (All intending to teach — even a few — should have in their kit what we later will call a stay belt, because used to stay, either a waist or a skirt until permanent belt is put on.)

Pin the belt in front where it *ought* to be.

Test front and back lengths.

Front length must be more than back. At least one-half inch — might be several inches.

In difficult cases after front length has been lowered all it is advisable, then raise back to make proportion pleasing.

Waist and hip measures particularly waist measures must be taken easily. I would always keep them in even measures — the next larger even one — $37\frac{1}{2}$ " call 38".)

To save waste motions in taking measures, use following order: — front width, sleeve length, elbow and hand, waist, hip, front length, hip length, back length, back width.

SKIRT MEASURES

In front drop five inches below belt when it has been adjusted. At this point, take hip measure parallel to floor.

Hip measure should not exceed waist measure by more than ten inches for health and charm of line.

Reasons for Health, Comfort and Appearance

If hips are much more than ten inches larger than waist, make waist measure larger, and urge constantly for a corset, so selected, and so put on daily, that the difference cannot be as great much longer.

Take measure for length of skirt from belt line to floor, taken to floor, so it can be adjusted to any length, for age, style or taste. Back length should always be at least one and one-half inches more than front length. If not, urge more daily correct carriage.

WAIST MEASURES

Take front width across chest about midway on curve of armseye. Take it as wide as possible without sleeve line appearing to full over arm.

Take back width midway of sleeve curve of armseye, and easily, giving all the room possible.

In other words as wide as shoulders will carry without sleeve line appearing to fall over arm.

Front width should exceed back width. One inch is a normal difference, but one and one-half to two inches would mean a higher chest and better carriage. Therefore, urge practice, that it may be acquired before Course II begins.

SLEEVE

Length taken from armpit to wrist line on inside of arm while arm is extended. (Place measure around elbow and bend arm to limit for elbow size needed.)

Wrist measure taken easily over knuckles while hand is held limp.

TO CUT CAMBRIC LINE-UP

1. Fold cambric end to end.
2. Pin selvages together on one side only.
3. Place "original 36" center front to selvage large end down.

Retain *lines* of all patterns whether commercial or otherwise, *take out* or *let in* where it is needed.

For those who are 15 inches width front, leave front of "original 36" as it is. Those more than 15 inches, cut straight down from center of shoulder to bottom of pattern, and separate pieces to make required width.

If less than 15 inches, tuck along the same line.

If front needs lengthening to make arm curve long enough or to give greater length from shoulder to bust line, cut the pattern open horizontally a little over half way down sleeve curve and allow as much space as seems necessary, usually as much as was allowed in width and often more. It is better to allow too much, rather than too little, as the correction can be made by taking up a little tuck which is easier than opening and setting in a piece, if enough has not been allowed.

If over 38 inch suit is worn, the pattern may need to be cut under arm from top of under arm to bottom of pattern and allow the following:

If 40 inch suit is worn allow $\frac{1}{2}$ inch

If 42 inch suit is worn allow $\frac{3}{4}$ inch.

If 44 inch suit is worn allow 1 inch.

These are merely suggestions that apply to the majority of cases and may need increasing for individual forms. An

exact measure may be taken, but for the first work the above plan has seemed best for beginners.

For a person over 13 inches back width, cut down from middle of shoulder to bottom of pattern and separate pieces to make the pattern the width necessary. If less than 13 inches take tuck in same place to make right size. For plump backs cut back across pattern midway of arm curve, and insert as much as was put in in width.

The same caution is given for back as for front.

In cutting pattern allow $\frac{1}{2}$ inch at under arm seam at back, if over 38 inch suit is worn, as this makes the seam more attractively placed for larger sizes.

Center backs placed absolutely on selvage.

TO BASTE CAMBRIC LINE-UP

Sew back loosely over and over to within 3 inches of bottom.

Baste shoulder $\frac{1}{2}$ inch seam, beginning at neck to pin them, with back eased on to front when finished. Difference in length of shoulder due to changes made in one and not the other, or more on one than the other, are changed when line-up is put on and adjusted to figure.

TO MAKE BELT

Cut $2\frac{1}{2}$ inches or 3 inches wide and 6 inches longer than waist measure. Always lengthwise of cloth, but it may be pieced to save material.

Turn in $\frac{1}{4}$ inch on long edges and fold over making a double belt 1 inch or $1\frac{1}{4}$ inches wide as called for.

Put in a center back mark with white thread.

1 $\frac{1}{4}$ inch for ordinary person (finished).

1 inch for stout person (finished).

6 inches longer than waist measure (finished).

SKIRT DRAFT

- 1 Measure down 7 inches or 8 inches for waist point.
- 2 Measure down 5 inches below this for hip point.
- 3 Square in from hip point 3 - 4 inches, according to taste.
- 4 Square down 4 inches.
- 5 Spring out $\frac{1}{2}$ inch — vary according to style.
- 6 Draw slant through end of spring and end of hip line extending 5 inches above hip line.
Note: From $\frac{1}{2}$ hip measure subtract front gore. Divide remainder in to two parts so that gore III is 1 inch more than gore II.
- 7 Work out hip line of gore II and III according to notes so that III is usually 1 inch more than II.
- 8 Draw hip line of gore II.
- 9 Square down 4 inches.
- 10 Spring (1 $\frac{1}{8}$ inch).
- 11 Repeat No. 6.
- 12 Draw hip line of gore III.
- 13 Square down 4 inches.
- 14 Spring out (1 $\frac{1}{4}$ inch).
- 15 Repeat No. 6.
- 16 Draw waist curve (add 4 inches if inverted plait is desired.)
- 17 Raise last line as many inches as back length exceeds front length.
- 18 Draw new waist curve.
- 19 Extend slant lines to new waist curve and down as far as required.

- 20 Waists must be darted to correct measure in two or three places.
 - (a) Between I and II usually $\frac{1}{4}$ inch on each side of slant line.
 - (b) The most between II and III.
 - (c) $\frac{1}{2}$ inch at very back may be taken out but it is better to work for proportions that do not need it.
- 21 Set off front length on first two lines.
 hip length on next line,
 back length on last line.
- 22 Draw bottom curve.

SUGGESTIONS FOR DARTS

In my endeavor to base all clothing work on "Health First," the following suggestions are given.

First — remember that the most healthful waistline needs little if *any* darting.

Second — make every endeavor by physical training to decrease the difference between hip and waist measure. Keep it not more than 10 inches if possible.

Third — try to learn that an inch taken from the hip measure and added to the waist measure is an addition to health and gives one a *slighter* appearance.

NOTES ON DARTS

Two inches to dart — divided according to figure.

Normal $\frac{1}{2}$ inch between I and II.

$1\frac{1}{2}$ inches between II and III.

Full back $\frac{1}{2}$ inch — 1 inch — $\frac{1}{2}$ inch.

To dart	$\frac{1}{2}''$	$\frac{3}{4}''$	1''	$1\frac{1}{4}''$	$1\frac{1}{2}''$	$1\frac{3}{4}''$	2''
I	0	$\frac{1}{4}''$	$\frac{3}{8}''$	$\frac{1}{2}''$	$\frac{1}{2}''$	$\frac{1}{2}''$	$\frac{1}{2}''$
II	$\frac{1}{2}''$	$\frac{1}{2}''$	$\frac{5}{8}''$	$\frac{3}{4}''$	1''	$1\frac{1}{4}''$	$1\frac{1}{2}''$

If difference exceeds 2 inches I should make my belt longer and call the darts 2 inches. This is the largest dart allowance I would recognize.

Work by more healthful corseting and simple physical culture exercises to make it less than 2 inches.

FRENCH CORSET COVER PATTERN

- 1 Use line up, keeping fronts together and back double.
- 2 Pin each section carefully on paper and cut one paper front and a half back.
- 3 Measure out from neck curve three inches from center front to shoulder and draw larger neck curve.
- 4 Repeat for back.
- 5 For lower curves drop one inch at center front and center back and recurve to nothing at shoulder seam. Cut out on curved line.
- 6 From bottom at center front measure up one inch on center front and gradually curve from this point in to the original curve about two-thirds of the distance to underarm. Cut off bottom along this line.
- 7 Measure in three-fourths of an inch at bottom of back at both center back and underarm seam and slant to nothing at neck curve and armseye.

LAP PLACKET

· USES

Tailored sleeve.

Shirt sleeve.

Blouse sleeve.

Combination skirt placket.

PRACTICE DRILL

Pieces of paper.

Pieces of firm cloth.

Complete for notebook model.

Cut 3 inches x 6 inches.

1½ inches x 4 inches.

7 inches x 7 inches.

MOTIONS FOR DRILL

- 1 Fold $\frac{1}{4}$ inch seam on long sides of oblongs.
- 2 Fold oblongs lengthwise one thread out.
- 3 Find center top of larger or outside lap, holding opening toward right hand when right side of placket is toward you.
- 4 Fold corners down at top making a point as pronounced as you desire.
- 5 Open lap by bringing the under side out flat with left hand.
- 6 Continue slanting crease at fold edge of lap down across back side of lap.
- 7 Close lap and press creases firmly.
- 8 Pare off the slant edges to a seam's width or $\frac{1}{4}$ inch.
- 9 Practice until paper model can be completed in a few seconds.

FOR COMBINATION

Slip narrow lap on to the under side of cut $\frac{1}{4}$ inch with one thread out on the under side.

Stitch on very edge.

Slip outer lap on to upper side of cut, so that point of lap is on center line of gore I. (See note).

FOR SLEEVES

Slip upper lap on, usually width of seam. This prevents a gap when sleeve is worn.

Note: Front gore of combination has been opened down center front line the desired length usually from 9 to 11 inches.

NOTES FOR COMBINATION

SUGGESTIONS FOR LAYING ON PATTERN

- 1 Fold cloth lengthwise selvage to selvage.
- 2 Lay center front of gore I to fold (large end down).
- 3 For medium sized person try slipping gore III in beside gore I.
- 4 For large persons try gore II beside gore I.
- 5 Lay remaining gore on side of selvages. (Large end down.) (Always have cloth remaining from any cut in *one* piece if possible.)
- 6 Slip corset cover back in beside the above gore with center back to fold.

- 7 Lay front of corset cover on last. Large end down and far enough from selvyge to allow for lap and tucks — usually about three inches. Lap to be 7-8 inches finished.

DIRECTIONS FOR MAKING

- 1 Make corset cover according to labelling.
- 2 Run stay thread 1-16 inch from edge all around neck and pull until the raw edge is perfectly flat. This will turn in when the edge is hemmed or be under the bind and prevent the neck from bulging.
- 3 (a) Bind neck and sleeve with very narrow bias binding. (No. 2.)
(b) Hem neck and sleeve not over 1-8 inch. (Not correct method but may be done.)
- 4 Put lap placket in front gore and stitch and *press* before basting the gores.
- 5 Baste on right side and French seam scant 1-8 inch.
- 6 Turn top down $\frac{1}{4}$ inch — mark by cambric belt and apply to corset cover as taught to apply a dress belt.
- 7 Stitch once on right side at very edge.
- 8 Apply No. 3 bias binding to wrong side basting it close to machine stitching. Finish ends carefully by hand and then stitch top and bottom.
- 9 Hem bottom $\frac{1}{4}$ inch if lace is to be top sewed on. A scant ruffle may be applied by French ruffle finish or narrow tuck ruffle finish if preferred.

NOTES FOR FRENCH SEAM

- 1 Baste — *away* from stitch line.
- 2 Stitch — usually width of presserfoot.

- 3 Turn and flatten seam.
- 4 Turn back and pare to 1-16 inch.
- 5 Turn again and stitch 1-8 inch scant.

BUTTON HOLES

- 1 Set points for size.
- 2 Draw line for cut.
 - (a) Backstitch.
 - (b) Cut and bar.
 - (c) Overcast.
 - (d) Work.
- 3 Good points essential.
 - (a) Shoal stitch.
 - (b) Close placing.
 - (c) Even knots.
- 4 Horizontal.....1 bar end.....1 fan end
 Vertical.....bar both ends.

DUST RUFFLE SKIRT

Cut Percoline skirt with dust ruffle pattern.
 Put crease placket on gore I and II.
 Baste seams on wrong side and flat fell.

DUST RUFFLE

Cut 5 inch ruffle across cloth.
 Make width of skirt and $\frac{1}{4}$ extra for fulness.
 Divide in four sections.
 Gather each twice $\frac{1}{4}$ inch apart.
 First gathering 1-8 inch from edge.

Put good $\frac{1}{2}$ inch hem on bottom.
(Never a tiny hem on long skirt.)

TO PUT ON DUST RUFFLE

Turn bottom of skirt under 1 inch.
Stitch $\frac{1}{4}$ inch tuck (exactly) on right side.
Press down bottom with hot iron, being sure not to leave a groove.
Bring the raw edge up over the tuck.
Press.
Pare down until you can just see the machine stitching.
Turn under part back.
Baste ruffle to tuck holding the right side up one gathering showing.
Turn the petticoat.
Baste the back of tuck down.
Press and stitch on edge of tuck from right side.

TO FINISH TOP OF SKIRT

Make a bias band $\frac{1}{2}$ inch finished.
Apply the skirt to it, so that thread of band shows above skirt top.
Hold the band tight.
Finish ends by hand before stitching.
Stitch twice at top on right side and once at bottom on wrong side.

PLAIN FLOUNCE

One and a scant 1-3 for fulness.
Always cut on bias.

SILK FLOUNCE

1 $\frac{1}{4}$ yards, 1 yard wide material or 1 3-8, for large people.
Cut on bias always.

May be in two sections for decorative purposes.

Narrow section at bottom.

Always cut bottom section of flounce first to avoid piecing.

Piecing does not wear well and may show.

Width of sections 9 - 6 inches.

8 - 6 may also be used.

Never make lower section less than 6 inches.

Hemming on the right side is decorative.

Bottom hem 1 inch.

To determine fulness measure width of skirt 13 inches up from bottom and add $\frac{1}{4}$ for fulness. Be sure to have ruffle begin below the knee.

To top section add 1-3 of itself to make bottom section.

Cut ruffles on perfect bias and measure midway for their length.

If good selvage top sew — if not, flat fell.

Put on ruffle with tuck finish or 3-8 inch band.

DETACHED FLOUNCE

Bind top with straight band $\frac{1}{2}$ inch. Press (one thread out) before slipping on to gathers. (Ribbon may be used.)

Put $\frac{1}{4}$ inch tuck in skirt to prevent hooks from tearing out. Start at center front and put on hooks and eyes every 3 inches.

ATTACHED FLOUNCE

No. 1. Put $\frac{1}{4}$ inch tuck in skirt up desired height. Apply flounce the same as for dust ruffle.

No. 2. Bind flounce with straight $\frac{1}{2}$ inch binding. Stitch upper edge to petticoat.

Flounce should be set on skirt $\frac{1}{4}$ inch above bottom of dust ruffle.

Note: Stitch all colored cotton material with silk on the face as all colored thread will fade and is too coarse.

NOTES FOR CREASE PLACKET

Cut strips.

1 x 13 — if selvage

$1\frac{1}{4}$ x 13 — if both edges raw

3 x 13

Fold $\frac{1}{4}$ inch seam on each long edges of 3 x 13 and then fold lengthwise one thread out.

Slip this on to the under side of placket $\frac{1}{4}$ inch (short edge up) and stitch.

Lay narrow strip on right side of upper gore. Stitch $\frac{1}{4}$ inch seam. Smooth back without turning gore edge.

Then turn strip under, so that *1-8 inch of gore projects* continuing *crease* down at least 3 inches.

Pin upper gore on *under* gore — the two right sides together — with *fold edge* of upper gore *1-8 inch from stitched edge of under gore*.

Pin together at top — bottom — and bottom of crease allowing the narrow strip to fly loose.

Baste and stitch from bottom *up into* crease and $\frac{1}{2}$ inch above end of placket. Lift presserfoot, reverse cloth and stitch back 1 inch on top of other stitching.

Finish raw ends by blanket stitch — make stay $\frac{1}{4}$ inch up to prevent tearing.

Note: The points commonly overlooked are in italics.

SHORT CUT FOR THREE OR FOUR GORE

- 1 Draft a five gore outline.
- 2 Cut outline only.
- 3 Turn to plain side and fold ends of hip line together to find center point.
- 4 Loosen hold on ends, and holding center point firm, fold bottom part so that back section projects about four inches beyond front edge. Crease down hip line.
- 5 Dart to measure.
- 6 Label *carefully* before cutting.

SLEEVE DRAFT

Required — Oblong 20 x 25 inches folded lengthwise.

- 1 On fold set off $\frac{1}{2}$ inch — 5 inches — sleeve length (each from point preceding.)
- 2 Draw indefinite lines from each across paper.
- 3 On at least two of these set off $\frac{El + (4)}{2}$ = from fold.
- 4 Draw outer line through these points.
- 5 In 5 inches oblong draw diagonals.
- 6 On diagonal running from upper corner on fold divide each half into thirds approximately.
- 7 At second point from fold draw up $\frac{3}{4}$ inch parallel to other diagonal.
- 8 At last point draw down $\frac{1}{2}$ inch parallel to other diagonal.
- 9 Draw lower curve of sleeve from top through ends of these lines.
- 10 From center of diagonals — on one not used — set a point $1\frac{3}{4}$ inches up.
- 11 Through this point from top draw upper curve of sleeve.

- 12 At bottom of sleeve set off 2 from open side of oblong.
- 13 Draw inside of sleeve from this point up to open end of curves.

Note: At this point sleeve may be made into lingerie, tailor or bishop:

- (a) For tailored cut off cuff width from bottom (3 inches.)
 - (b) On under side of sleeve draw a line 4 inches long from bottom edge up — and parallel to fold 1 inch away from fold. Cut for lap opening.
 - (c) The seam may be curved $\frac{1}{2}$ inch to 1 inch at elbow for a more pleasing line.
 - (d) For bishop mark off desired length of cuff (5 inches) on open side (4 inches) on fold.
Draw line and cut off.
Curve 1 inch at elbow.
If more fulness is desired, spring bottom edge of fold allowing as much extra length on fold as spring was wide.
 - (e) It is advisable to draft for bishop on larger elbow allowance.
- 14 For *lingerie*, fold bottom of sleeve up until edge laps over lower line of 5 inch oblong about 1 inch. This gives elbow fold approximately, but it is advisable to test it later as arms vary.
 - 15 Pin open edge of top firmly and on upper half of paper (which is under half of sleeve) pick up half inch tuck at elbow line on *open* edge, creasing it to nothing at the fold.
 - 16 Holding firmly or pinning tuck to other half of paper, recrease sleeve fold from elbow line *down*.
 - 17 Cut off projections.

- 18 On elbow line set off $\frac{1}{2}$ inch elbow measure and $\frac{1}{4}$ inch from fold edge.
- 19 On wrist line, set off from fold edge $\frac{1}{2}$ wrist measure and $\frac{1}{4}$ inch.
- 20 From open end of curves through these points draw sleeve curve.

STUDY DRESS

TYPE I

Order of making efficiently
Elimination of unnecessary movements

Forward shoulder waist
Four gore skirt

- 1 For simple purposes usually fold material — end for end — right side in. Pin one selvage edge. Lay on table with raw ends at left.
- 2 Fold lap on far side of cloth and pin (1 inch).
- 3 Lay center front to back of lap *large end down*.
- 4 Slide back in beside it, as far as it will go leaving seam allowances.
- 5 Place center front of waist (1 inch) back of lap.
- 6 Place sleeve beside front, leaving any extra on selvage edge for belt.
- 7 Pin on back pattern.

Always arrange entire pattern before cutting

- 8 Cut fronts — pin laps separately.
- 9 Cut backs — baste back seam before lifting paper pattern.

- 10 Lay half of back over and place fronts with bias edge to straight of back and baste hip seams.
- 11 Cut fronts of waist.
Pin laps.
Gather shoulders twice $\frac{1}{4}$ inch from edge and $\frac{1}{4}$ inch apart.
Leave plain $1\frac{1}{2}$ inch at sleeve end and (2 inches) at neck.
Gather bottom from lap to seam twice $\frac{3}{4}$ inch up for first gathering and $\frac{1}{4}$ inch above this for second.
- 12 Cut sleeves.
Gather tops twice $\frac{1}{4}$ inch from edge and $\frac{1}{4}$ inch apart.
Baste, placing $\frac{1}{2}$ inch tuck at elbow.
- 13 Cut back.
Gather bottom to match front.
Turn shoulder seam $\frac{1}{2}$ inch carefully and baste taut to prevent stretching.
Apply back shoulder to front so that lower gathering shows. Allow $1\frac{1}{2}$ to 2 inches of front to project at neck.
Baste underarm seams.
- 14 Cut and baste belt — 5 inches longer than waist measure, 1 inch or $1\frac{1}{4}$ inches wide finished.
- 15 Mark belt with pins using two for the crosses, single for other marks.

SUGGESTIONS FOR STUDY DRESS

- 1 Know how much material you need and buy just that much.
- 2 Pin every piece of pattern in place before you begin to cut.

- 3 Do everything you can to each piece before you touch the next piece. It saves motions, material and nerves.
- 4 Place pieces of pattern back in envelope when through with each.
- 5 To prevent stretching cut without moving cloth. Moving self is less dangerous.
- 6 For center back of skirt, baste while pattern is still pinned on. Baste center backs from bottom up to prevent stretching.
- 7 When basting bias and straight edges, baste with bias on top; stitch with bias underneath.

GENERAL DIRECTIONS FOR DOUBLE BELTS, CUFFS, ETC., WHEN ATTACHED

- 1 Turn edges and crease.
- 2 Fold edges together with one thread of under side projecting.
- 3 Press with iron.
- 4 Slip on to garment usually the width of a seam with "thread out" underneath.
- 5 Stitch on the very edge.
It looks better and irons better.
"Think three times before you sew on and roll over."
Ask, "Why not slip on?"

TWELVE DEVELOPMENT LESSONS TO FOLLOW THE TWELVE LESSONS IN SET I

At the end of the twelve half day or six full day lessons, we have laid a *foundation* for Clothing Efficiency and the following twelve half-day lessons are outlined to perfect preceding lessons and patterns and adjust them to individual needs and tastes.

The work in class in Group I is given as a happy medium because classes *include* all ages and sizes, and one of the most valuable features is learning to adjust either way from this middle ground as tastes and times require.

This prepares the way to adjust later for all sizes and ages of children.

First Requirement

Teach one pupil to see how well *you* know it. (The best way known to perfect your own knowledge of it.)

LESSON I

Group discussions on

- (a) Combination.
- (b) Dust Ruffle Skirt.
- (b) Study Dress.

Emphasize size of waist as compared with hip.

Emphasize size of belt.

Emphasize ease, practicality and artistry of a loose belt line.

Note: Each garment may seem all right but the questions are:

- (a) Is it as good as it could be?
- (b) Could any line of either waist or skirt be improved?
- (c) Is the length pleasing for your needs?

If a change, however slight, is made in any curve or line, make the change immediately on your pattern.

Thus the second or third garment at the most, becomes what you wish, and your patterns are ready for later and more advanced work.

In holding a group discussion, put on the garment and stand before the group, not too near, with back toward them.

(Backs are sadly neglected and the public has to look at them.)

Discuss:

- (a) The good points. *Why* good?
- (b) The features that should be corrected or improved.
- (c) Why are they bad?

The two whys are *very important*.

If you know why a line, curve or proportion is bad, you will not only recognize it whenever it exists and make a correction, but will avoid a repetition.

It would be an excellent plan to place on the table the patterns of the garment under discussion as you go before the group. As fast as any change is decided upon, the class have some member make the alterations on the pattern.

Between each group meeting, devote time to motion drills.

LESSON II

Repeat such garments as show need of improving lines after holding a group discussion.

LESSON III

Make a second study dress to

- (a) Perfect lines.
- (b) Perfect elimination of motions. Class observation.

Report motion drills of previous week at each lesson.

LESSON IV

Study of sleeves:

- (a) Adjusting gathers to personal taste.
- (b) Adjusting elbow tuck or tucks.
- (c) Adjusting size and length to personal taste.
- (d) Design several from pictures using your lingerie pattern.

Note: Consult "sleeve sheet."

LESSON V

Separate waist:

- (a) Study sheet "Separate Waist."
- (b) Decide why you need one or more of the suggestions outlined.
- (c) Make simple waist.

LESSONS VI

Hold group discussion on waists completed.

LESSON VII

Study waist designs.

- (a) Those that could be developed from your forward shoulder pattern.
- (b) Cut several in paper.

Call for reports of motion drill from each member.

If we are to be prepared to:

- (a) Adjust patterns to different measures.
- (b) Teach one or more persons as the need arises.
- (c) Make our lessons of as much or greater value as time goes on.

It is absolutely necessary to be able to make patterns and garments without false motions and with confidence enough that valuable time is not wasted in hesitation as to what the next step is.

The following time for motion drill is suggested:

Sleeve draft	3 minutes
Skirt draft	10 minutes
Study dress	3 to 4 hours
(Buttonholes <i>not</i> included)	
Simple waist	2 hours

Hemstitching used.

Marking of belt and removing from model	30 seconds
Marking of belt and pinning to waist under	2 minutes

LESSON VIII

Uses of 3 and 4 gore skirt draft.

- (a) Select one suggestion from study page and make skirt.
- (b) Discuss types that may be made with this one pattern.

LESSON IX

Hold group discussion on skirt completed.

- (a) Was this the best type for the wearer?
- (b) Would one of the other suggestions have been better? Why?
- (c) Where could this skirt be improved?
- (d) Make note of the change on the pattern at once.

LESSON X

Study skirt designs that could be developed from the 3 and 4 gore draft.

LESSON XI

Draft sleeve and skirt to child's measure.

- (a) A small slight child.
- (b) A young but plump child.

SEPARATE WAIST

For those who want:

1 Broader back:

- (a) Lay pattern with center back to fold.
- (b) Cut neck *only*.
- (c) Move pattern ($\frac{1}{4}$ inch) from fold.
- (d) Cut.

The curve of armseye *may* be *slightly* straightened.

2 Blouse in length at back and under arm.

- (a) Drop back ($\frac{3}{4}$ inch) across entire width, drop under arm (on front) to match, curving to nothing, half way to front edge.

3 Extra size under arm.

- (a) $\frac{1}{2}$ inch may be added entire length of under arm seam at back.

Try making an inexpensive waist using forward shoulder pattern and No. 2.

Put it into 1 inch belt, using bishop sleeve with cuff, as suggested, for testing purposes. Any waist of transparent or semi-transparent fabric should have shoulder strips, armseye, front lap and cuffs hem-stitched.

USES OF THREE OR FOUR GORE PATTERN

- 1 *Two gore* — Whole front and whole back.
Center front to fold — center back to fold.

- 2 *Two gore* — Whole front — whole back slightly gathered.
Center front to fold — center back (3 inches) from fold.
- 3 *Three gore* — Whole front — regular back.
Center front to fold — back as labelled.
- 4 *Three gore* — Whole back — open front.
Center back to fold — center front to back of lap.
- 5 *Three gore* — Whole back slightly gathered — open front.
Center back (3 inches) from fold — center front as above.
- 6 *Four gore* — Open front — regular back.
Center front to back of lap — back as labelled.
- 7 *Four gore* — Mitred.
Lay lines on pattern to stripe of cloth.

ADAPTATIONS

- No. 3. Sides may be fancy, pinning on additions before cutting.
- No. 4. A 2 inch plait down center back. Narrow cloth may be pieced under the plait.
- No. 5. Sides may be fancy.
- No. 6. Sides may form a 2 inch plait and button down (12 inches).

SACK TYPES

COURSE OF TWELVE LESSONS

LESSON I

Blazer pattern. Discuss length that will not make division of skirt in halves or thirds.

Home lesson, cut blazer and baste.

LESSON II

Group discussion on individual blazer.

- (a) For shoulder width of back and front as a garment to wear over a waist.
- (b) For length below waist line.
- (c) Experiment with several lengths and determine most pleasing.
- (d) Design several belts that might be used.
- (e) Design several simple collars.

Home lesson, complete blazer.

LESSON III

Discussion of blazer as a completed garment.

Is it as good in line as it can be made?

If not, make suggested changes on pattern immediately.

LESSON IV

Make sheet of designs which may be developed from blazer pattern.

LESSON V

Plan a garment without front opening that will slip on over head, using a V front of any desired depth. The shield or vest used to close the V hooks on one side.

LESSON VI

Plan an open front type with or without revers folding back from shoulder to bottom. Discuss length of vest most pleasing. *Why?*

LESSON VII

Plan sack tunic types.

- (a) Desirable lengths — *Why?*
- (b) Advisable disposition of fulness at waist.
- (c) Caution for waist size.
- (d) Vest possibilities.
- (e) Revers or plain sides.
- (f) Interesting sleeves.

LESSON VIII

Plan sack dress types.

Best suited for what types of figure. *Why?*

Best suited for what types of service. *Why?*

LESSON IX

Make a sheet of tunic dresses developed from sack tunic pattern.

Work out the design best suited to *your* type.

LESSON X

Make a sheet of sack dresses developed from sack dress pattern.

Work out the design best suited to *your* type.

LESSON XI

Make a child's sack dress pattern from a cambric line-up adapted to the child's measure.

Note: In making child's line-up care for part above bust, chiefly. Bottom part is belted *very* loosely.

LESSON XII

Make child's slip-on to be worn with plaited skirt attached to a waist top.

BLAZER

AIM

To improve lines of pattern for sack tunic or sack dress and simple coats.

To determine depth most pleasing to wearer.

Steps for making pattern:

FRONT

- 1 Lay line-up on paper — center front to edge of paper.
- 2 Cut neck.

- 3 Move line-up back $\frac{1}{4}$ inch.
- 4 Extend underarm 1 inch down and re-curve bottom to a point about half way to front.
- 5 Extend length (15 inches) continuing underarm to that depth.
- 6 Cut out front pattern.

BACK

- 1 Lay center back of line-up to edge of paper.
- 2 Cut neck.
- 3 Move pattern back $\frac{1}{4}$ inch.
- 4 Drop a perpendicular line from waist line end of underarm seam parallel to center back.
- 5 At hip — (9) inches from waist — spring out (4 inches). (The spring varies according to hip size. For extreme size spring front also.) Through this point draw a straight line from waist point, also from top of underarm. (Then draw a line *halfway* between these two.)
- 6 Make skirt length match front (15 inches).
- 7 Move underarm seam over 1 inch. (Fold the inch off the front that is added here.)
- 8 Cut out back pattern.

Steps for making garment:

FRONT

- 1 Lay lap desired.
- 2 Lay pattern to center of lap.
- 3 Cut neck or leave uncut for rever.

- 4 At waist line take (1 inch) tuck at underarm running horizontally toward center front and gradually decreasing to a point 5 inches or 6 inches from seam. The tuck at waist line may be hemmed or run down, keeping it in harmony with waist slant.

- 5 Cut remainder of front.

Remaining steps same as previously taught.

No. 4 may be optional.

Sleeve — use sport, lingerie or anyone adapted to use of garment.

When under group discussion for pleasing length even off front to taste. Always keep it $\frac{1}{2}$ inch longer than back.

QUIZZ ONE FOR FIRST MONTH

- 1 Can you put on a belt without hesitation?
- 2 How do you arrange sizes for sleeves?
- 3 Caution for top of sleeve?
- 4 Is your belt line in front low enough when compared with back length of waist?
- 5 Can you turn hem as taught?
- 6 If waist blouses too much in front where would you think the trouble might be?
- 7 Is the neck of your forward shoulder pattern filled in 3-8 inch for safety?
- 8 Did you take $\frac{1}{2}$ inch from shoulder line at armseye and slant to nothing at old shoulder line?

SUGGESTIONS FOR FIRST MONTH

- 1 Prepare envelopes. LABEL according to directions.
- 2 Complete and label on both *sides* patterns in envelope 1, 2, 3, 4.

3 Perfect yourselves on Quizz 1.

Envelop 1.

French Corset Cover

Peplum

Combination Skirt

Envelop 2.

Dust ruffle skirt

Yoke

Envelop 3.

3 or 4 gore skirt

Envelop 4.

Forward shoulder

Lingerie sleeve

Collar

Envelop 5.

Tailored sleeve

Bishop sleeve

Envelop 6.

Accessories

Envelop 7.

Circular tunic

Envelop 8.

Cambric line-up and belt

Envelop 9.

Original 36

Envelop 10.

Braiding patterns.

QUIZZ TWO FOR SECOND MONTH

- 1 List kinds of two-piece skirts you have seen.
- 2 Tell how to use your 3 or 4 gore pattern for above.

- 3 Give two ways your 3 or 4 gore skirt draft may be made wider or narrower.
- 4 Rule for putting waist and skirt together without a belt.
- 5 If your waist measure increases, how do you change 4 gore skirt draft?
- 6 Where do you use reverse seams?
- 7 What is your shortest time estimate for 5 gore skirt draft?
- 8 Can you make 3 adaptations of forward shoulder?

SUGGESTIONS FOR SECOND MONTH

- 1 Put personal notebooks in order.
- 2 Complete and label on both sides patterns in envelopes 5 and 7.
- 3 Perfect Quizz 2.
- 4 Make a list of six questions you do not fully understand.
- 5 Review 12 lesson outline of preliminary course for points overlooked.

QUIZZ FOR THIRD MONTH

- 1 If sleeves pull off badly at shoulder what change may be made in draft?
- 2 Give personal time test for sleeve draft.
- 3 Have you adjusted your sleeve draft to your taste?
- 4 Are all your petticoats remodelled to eliminate puckers and pull strings?
- 5 Are yoke and peplum patterns both completed?
- 6 Are *all* patterns *labelled* in Large Letters on *both* sides?
- 7 Are all your notebooks in order?
- 8 Have you tested the bottom curve on all skirt drafts?
- 9 Can you make a good curve for top of sleeve?
- 10 How many people have you taught?

SUGGESTIONS FOR THIRD MONTH

Compare note book with each member of group and fill in omissions in your book.

Arrange notebooks in *order* best suited to your individual needs.

Make a sleeve sheet showing six changes that may be made in the top part of sleeve draft.

QUIZZ FOR FOURTH MONTH

- 1 Can you measure a person correctly?
- 2 Have you practiced on changing an "original 36" for difficult figures? (Practice only will give you confidence.)
- 3 Are you sure of your dart adjustments for all figures?
- 4 Are you encouraging larger waists and smaller hips?
- 5 Have you made a combination?
- 6 Have you made a dust ruffle petticoat?
- 7 Can you visualize the steps for making a study dress without false motions?
- 8 Have you made a time test for turning a hem?

SUGGESTIONS FOR FOURTH MONTH

- 1 Put your personal measurements on proper page in booklet.
- 2 Make a study of each page of the Teaching Set.
- 3 Check off those you have *perfected*.
- 4 Make a test garment incorporating any new point brought out in a group discussion.

QUIZZ FOR FIFTH MONTH

- 1 Have you removed the puckers from all your petticoats?
- 2 Have you made a simple waist since receiving sheet for "Separate Waist"?
- 3 Have you held a "sleeve day"?
- 4 Does your notebook contain a set of sample finishes?
- 5 Are you lacing your corset every morning?
- 6 Are you carrying your chest at its highest point?
- 7 Have you experimented on at least one of the skirts suggested on "Uses of 3 and 4 gore"?
- 8 Are you counting the number of colors you wear at one time?

SUGGESTIONS FOR FIFTH MONTH

- 1 Go over each Quizz One to Four separately and check off every question you are not sure of.
- 2 Make a class notebook which shall contain all that each member may have jotted down.

QUIZZ ONE — SET TWO

- 1 Are you carrying your chest high whether sitting or standing?
- 2 Have you an unrestricted diaphragm, full and free?
- 3 Are your heels low and broad?
- 4 Were your corsets properly fitted when purchased?
- 5 Did you lace them this morning?
- 6 Were you flat on your back while lacing?
- 7 If wearing a transparent waist, have you sufficient underwear above the waistline?

- 8 Are you doing all you can to influence others, particularly our young women and girls to wear sufficient underwear beneath their waists?
- 9 Are there any puckers or pull strings in your petticoats or corset covers?
- 10 Are your belts easy?
- 11 How many colors are you wearing at one time?
- 12 Are you wearing more than two ornaments at one time?

QUIZZ TWO — SET TWO

- 1 Look over wardrobe carefully and list the different colors found.
- 2 Ascertain if coats and hats with dresses found, make one color scheme.
- 3 Have you made your speed tests?
- 4 Have you made a pocketbook card?
- 5 Have you a correct *book* record of size of belt found to be most pleasing?
- 6 Can you make separate waists to suit individual tastes?
- 7 Have you started a clothing budget?
- 8 Have you made an inventory of clothing on hand?
- 9 Is it well balanced?
- 10 Have you one outfit that harmonizes from shoes to hat, gloves included?

Educate the eye to the rythm of pleasing lines and forms
and harmonious colorings.

Establish a correct standard of taste.

Initiate admiration for that which is "truly artistic."

QUIZZ THREE — SET TWO

- 1 Have you an outline of what your tastes, needs and income permit?
- 2 In your kitchen have you a plan of just what you use in your scheme of menus?
- 3 Are you sure that generally speaking, barring out perishables, that they are on the shelves?
- 4 Stand in the middle of the pantry and plan — now if company should come what is there here that would form a dinner?
- 5 Can you feel that at any time, if you came home late and found guests waiting, that you would have an attractive emergency menu?
- 6 Your wardrobe should be planned in the same way. Take time and ask yourself — have I the necessities my work or my social position or both require? If not, do not wait until the time comes when you need an outfit on short notice and then bemoan the fact that you haven't anything to wear.
- 7 Are you thinking each time you dress, that the belt must be adjusted so that front waist length exceeds back waist length?
- 8 Have you made a copy for your notebook of everything that has been sent with the various quizzes?
- 9 Have you *visualized* the different steps in changing an original 36 for any type of figure?
- 10 Are you having a group discussion of some phase of the work at each meeting?

Our type of dress is often indicative of our attitude toward many problems of the day.

QUIZZ FOUR — SET TWO

- 1 Select during the current month a picture of a garment that could be developed from blazer pattern.
- 2 Select a picture of a garment that could be developed from sack dress pattern.
- 3 Select a picture of a garment that could be developed from three and four gore skirt pattern.
- 4 Make a survey of present wardrobe. List every piece of your wearing apparel under the following heads:
 - (a) Ready to wear this spring.
 - (b) Can be renovated or repaired for summer wear.
 - (c) Must be used for a smaller person or good parts of it combined with other material.

Make the report in detail.

- 5 List what you want to make for spring and summer wear.

SUGGESTIONS

Work out question 4 and 5 in February. Get well started on the actual work in March. Complete it in April and *then* when a warm day comes in May you are *ready*.

The method of working out question 4 may well furnish material for a valuable group discussion.

In the same manner plan to make a fall survey in September, get well under way in October and complete the work in November to be ready for winter wear by December 1.

Household duties thus organized become a well regulated business managed in an efficient way.

QUIZZ FIVE — SET TWO

- 1 Review all Quizzes in Set 1.
 - (a) Spend 15 minutes of each meeting on health work (Correct posture).

- 2 Is there a pattern in all your sets that is not perfectly satisfactory? If so and you know how to change it, please do so immediately. If you do not, consult class.
- 3 Have you put each one of your study garments before your group for discussion?
- 4 Have you *personally* answered question 7 of Quizz Two, Set 1?
- 5 Draft a sleeve on $\frac{1}{2}$ scale. Draft a sleeve on $\frac{1}{4}$ scale.

SUGGESTIONS

Select a current issue of *Elite*, *Pictorial*, *Delineator* or circular sheet and make a class study.

Mark all suitable for a conservative home maker's wardrobe.

Divide these marked into the four groups or their combinations into which we have classified our clothing work.

From those placed in Group 1 or 2 (gored or sack) or their combinations develop a class sheet of at least three of the most desirable, marked *desirable* for the following points — simplicity, readily adjusted, and refined.

"Too little attention has been given to full bodily development, which after all, is not a matter of heredity or environment, but of intelligent training."

From Gov. Coolidge's inaugural message.

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